WESTMINSTER. By Sir Walter Besant. With One Hundred and Thirty Illustrations by Will-iam Patten and Others. Octavo, pp. xil, 298. New-York and London: Frederick A. Stokes ANNALS OF WESTMINSTER ABBEY. By E. T. Bradley (Mrs. A. Murray Smith). With a Preface by the Dean of Westminster, and a Chapter on the Abbey Buildings by J. T. Micklethwaite, F. S. A. Hlustrated. Fo.io, pp. xixvi, 400. New-York: D. Appleton & Co.

WESTMINSTER ABBEY AND THE CATHEDRALS OF ENGLAND. By Deans Farrar, Milman, Stanley and Others. With Views of the Cathedrals and Portraits of the Dignitaries. Quarto, pp. 215. Philadelphia: John C. Winston & Co.

EPISCOPAL PALACES OF ENGLAND. By Edmund Venables, M. A., and Others. Illustrated by Alexander Ansted. Octavo, pp. 253. New-York: Thomas Whittaker.

York: Thomas Whittaker.

BEAUTIFUL BRITAIN. The Scenery and Splendors of the United Kingdom, Royal Residences, Homes of Princes and Noblemen, Palaces, Casties and Stately Houses, Beauties of Mountain, Lake and River. Photographs taken by Permission of Her Majesty the Queen, and by Favor of the Noblemen and Gentlemen who Own Many of These Historic Places. Follo, pp. 385. Chicago and New-York: The Werner Company.

OLD CHESTER. Etched and Described by H. Hovell Crickmore. Octavo, pp. 133. New-York: Charies Scribner's Sons.

PHE BOOK OF OLD EDINBURGH. By John Charles Dunlop and Alison Hay Dunlop. Illustrations by William Hole, R. S. A. New Edition. Octavo, pp. xii, 160. New-York: Charles Scribner's Sons.

PAIN AND THE SPANIARDS. By Edmondo de Amicis. Translated by S. R. Yarnali, M. A. Illustrated. In Two Volumes. Pp. 293, 292. Phila-delphia: Henry T. Coates & Co.

DONSTANTINOPLE. The City of the Sultans. Clara Erskine Clement. Hustrated. Octa pp. iv, 809. Boston: Estes & Lauriat. ONSTANTINOPLE. By F. Marion Crawford Illustrated by Edwin L. Weeks. Quarto, pp. ix 79. New-York: Charles Scribner's Sons.

When author and publisher put their heads together and decide to be topographical they are sure of an audience, because they are tolerably sure to deserve one. The public can never tire good books of travel, good books filled with that sort of research which finds its field among the monuments and great cities of the Old World With the facilities of the present day for studying his material on the spot and photographor otherwise recording its physiognomy, the author has little difficulty in making a good book a book that at least is attractive and instructive. Take, for example, the Abbey and neighborhood of Westminster. Both have been written about over and over again, but there are three new books on the subject, and all three can be cordially received. Sir Walter Besant's is perhaps the most serviceable as a guide, for it is published in handy form, and is planned, moreover, as he planned his "London," with a view to its being a practical companion. If he had kept this point alone in sight he might have been serviceable and nothing more. As it is, he has written of Westminster with more than seriousness, he has felt an ardent enthusiasm for the old sanctuary of Thorney Island, the hiving congeries of antique buildings in which English life blood pulsed as passionately as anywhere in Britain, though English citizenship was there unknown. This last remarkable circumstance Sir Walter Besant touches upon in his very earliest pages. He aims to show from the beginning that Westminster was an isolated spot with conditions in her life that separated her from all other places in history, and it is just in this clear and constant recogn tion of the individuality of Westminster that he is most engaging as a writer on its history.

If it had no citizens, as our author reminds us, it was because it covered only a small island, ned on one side by the Thames and bounded in every other direction by small streams that ran into the river. There, on that detached and where for various offences, and who came to Thorney Island for sanctuary, it had little space at its disposal for immigrants whom other places did not want. The possessions of the Abbet Abbot ruled it all. In one sense of the the history of Westminster is the history of the Abbey. Sir Walter Besant begins with the intention of having very little to do with the people of Westminster." He ends by showing you the centre of vitality, which could become such without the presence of people, without the daily flux and reflux of a national life. The author has history, anecdote, pageant or observance of long ago is needed to und out the scene within the reader's mind; and foined to all this he has a vivid recolleclion of the reader's probable character. He does not ply him too much with the fruits of erudite labor. He wants to make him see Westminster, not memorize all its dates, and having accom-

plished this he may well rest content. Sir Walter Besant has given himself a wide range in a little volume and the numerous clever Illustrations with which his text has been re-Inforced cover an extensive field outside the central monument of Westminster. Mrs. A. Murray Smith, in her stately folio on that central thurch of storled fame, will not go far afield; she writes about the Abbey and to the Abbey she will adhere. But in the long run she also sets forth a never-ending line of stirring scenes and winding processions. She aims frankly at showing far more than Sir Walter Besant pretends to, the connection between political and ecclesiastical England, between the history of the Abbey and the history of the English kings and prelates. Of her text we may speak cordially. It is written with intelligence and sufficient historical authority. The many pictures call for similar approval. But it is perhaps in the creation of an atmosphere through the perfect combination of the two that this handsome volume is most provocative of admiration. The publishers have done their best in giving the accomplished author accomplished Illustrative aid Mr. W. Hatherell and Mr. H. M. Paget, two of the cleverest Illustrators in London, have been employed upon the portrayal of the Abbey and its relics, of the historical events which make the glory of the building and its treasures. The result is beautitul. You get in this volume the color and the picturesqueness of English history, the splendid episodes in the history of the Abbey that are perhaps most often present in the minds of those who tread the stony aisles and wander round the edge of that sweet sunny place of turf and quiet which transports you, standing in the Abbey close, so far from London that the great

Mrs. Smith has taken pains to make her annals thoroughly consecutive. She brings them down to the Jubilee Service of 1887, and one of the last and best of the pictures in the book is one which shows the Queen as she leaned forward from the coronation chair and "embraced her whole united family, one by one." This interesting scene is only one in a line which is maintained unbroken on the royal level there made manifest. It is a kingly shrine which Mrs. Smith celebrates and she gives us pre-eminently the kingly side of its history. Royal figures jostle one another in her pages and royal issues are those which she recalls in tracing all the vicissitudes of the Abbey. This gives her narrative a certain pomp which is in exact accord with the general scheme of the work, a scheme calculated to present the Abbey in a blaze of pictorial magnificence. At the same time the less gorgeous but no less substantial elements in the more modern history of the Abbey have not been neglected. There is much interesting talk of Dean Bradley and other dignitaries of the present day, and as the volume is laid down the reader is conscious of having travelled through The bulk of this book and its wealth of pictures may seem to place it among the holiday books In its realization of all that the Abbey means | brief, it is a sketch, but Mr. Crawford is skilled

metropolis scarcely seems to exist.

cellent literary and artistic achievement, as a book to which students and lovers of the great church will often turn for instruction and for pleasure.

To go from Mrs. Smith's compact work of hi torical and anecdotic narration to the smaller and more discursive book that is published under the title of "Westminster Abbey and the Cathedrals of England," is to go from unity to "scrappiness." But this less ambitious volume is worth reading. The various fabrics treated, from Westminster to Durham and from Lincoln to Canterbury, are described by reverend writers officially associated with the cathedrals themselves. When this is not the case, writers of practically the same authority have been chosen, so that the articles are all provided with a firm and satisfactory foundation. These writers are themselves made the subjects of some interesting personalia contributed by the Rev. L. B. Thomas, of Philadelphia, and with first-rate photographs of cathedrals and cathedral dignitaries the volume possesses a value which it is gratifying to recognize. The text, though slight, is adequate. It places the reader in a position of understanding, makes him broadly familiar with the history and character of each great edifice. The biographical sketches are done with taste and contain information enough to make the person concerned more than a meagre outline to the American reader. Text and pic tures together make a volume which should prove especially useful to travellers who have been over the same ground in a summer's tour and desire a souvenir less elaborate than a history and more thorough than the usual local pamphlet.

reference has just been made is one of the handsomest of the season, the "Episcopal Palaces of England," written by the late Canon Venables of Lincoln Cathedral. He goes from the churches and their officials to the palaces of the latter, and describes most felicitously the salient features of their history-in many instances closely allied to the history of England. These historical episodes are lightly touched upon, however, the point of the work being to give a solid existence in the printed page to the episcopal residences of England, showing them in every possible light. The book is very readable and has been made well worthy of preservation through beautiful typography and fine illustrations.

In "Beautiful Britain," the weighty published by the Werner Company, there is not much historical information, but the purpose of this publication is pictorial, chiefly, and it is doubtful if the twenty-five lines of data given on every other page would detain the reader though they were lines of impassioned verse The pictures are the thing, and they make noble collection, large photographic plates, admirably made and printed perfectly on good calendared paper. They glisten somewhat, but are not too shiny. They cover an enormous fieldcastles, bridges, ruins, rivers-there is no end to the panorama which they unfold. Mere picture books are usually a bore, but this is inexhaustible in its appeals to the eye and the memory. All over the kingdom have roamed the photographers who provided the backbone of this book, and it must be admitted that they have shown as much tact in their selection of the "view" as in their choice of the object viewed. The plates are really artistic. Their great value lies, however, in the reality which they give to an imaginary tour through England. houses have been "taken" inside and out for this collection; historic rooms and historic spots have been brought within its scope; the great architecture of England and much of the landscape of the country, the gardens and the towers of the land have been mirrored with fidelity and placed within the book on such a scale and in such clear tones that there is nothing left to ask. A work like this is more than delightful. It is an educational force and it is made up with such care, it is published with such taste, all save the florid cover, that its educational capacities are accepted with confidence.

The little menograph on Chester which Mr. Crickmore has written and illustrated will find a lasting place in the hearts of all those who have known and loved one of the best of sixteenth century English towns. Mr. Crickmore thinks that the Chesfer of that time is swiftly departing, but he has gone wisely as well as affectionately about his task. He gives us the true Chester in his pages, and there many a reader will go to find it long after the restorer has done on deadlier work than he has been d the lovely gabled town. It is doubtful if the most desperate restoration could quite deprive old Chester of its age, could quite blot out the quaintness of its archalc streets, the mediaeval fascination of its ancient dwellings. Much of all this is bound to survive in the town. British vandalism must stop somewhere, and it has not yet really harmed the strange, beguiling streets. Mr. Crickmore has found much to sketch as well as to write about, and since he has acquitted himself well in both directions, he leaves his reader in great good humor, satisfied that the Chester Archaeological Society will go on doing its duty, and that the townsfolk will remember theirs. So loving a tribute as Mr. Crickmore's ought to spur them on. His little volume is one of the best of recent town monographs, and will be honored in many libraries other than those of Chester itself. The publishers have made the book all that the subject deserved. It is beautifully printed on first-rate paper and

is most artistically bound The publishers have also done justice in the fullest sense to the little book which was written by J. C. Dunlop and Alison H. Dunlop for the Old Edinburgh Street in the International Exhibition at the Scottish capital in 1886. This handbook is brought out now with every typographical excellence and with the pictorial embellishments of Mr. Hole given charmingly in red ink on the creamy page. The work was brought out as a bit of ephemera, but the authors put abundant sympathy into their pages, abundant knowledge, and they fused their material into a striking whole. As a text book on the city of Arthur's seat it may not be elaborate enough but so far as it goes it is accurate, it is written well, and is, on the whole, very readable. We are glad to welcor e it in its new dress.

The new guise given to the "Spain and the Spaniards" of Edmondo de Amicis is also a matter for congratulation. The book is worth print ing and illustrating with the care that has been shown in the present edition. It is full of the author's most characteristic traits, his vivacity his good temper, his sympathetic though not deeply discerning attitude as a traveller; and no one can read it without having a new sense of the charm that awaits him in the romantic peninsula. That is a test which De Amicis always bears triumphantly. He talks entertainingly about the places he has seen, and even when he is most superficial there is a certain strain of common sense about him which makes him a trustworthy comrade. The plates in the two Spanish volumes are photographic and numerous They have been well selected and are well printed. The books are bound in pretty decorative covers of blue and gold, and altogether the edition leaves a good impression.

Constantinople is the subject of two richly illustrated volumes which reach us at the same time one of them three hundred pages thick and the other filling a very thin quarto. The first is by Clara Erskine Clement, and gives a popular account of "The City of the Sultans," placing be fore the reader in unpretentious style the familiar Wilberforce and Buckland, Stanley and Trench, facts of the great city and showing a due sense of the picturesqueness of the place, its Oriental glamour. The photographic illustrations are good and at this time when the attention of the world a closely linked succession of living periods from | is fastened upon Constantinople the book will be the earliest years of the Abbey to its latest. found useful by readers who cannot find time for a more serious history. Readers who have even less time to spare than Mrs. Clement demands pure and simple, but it has a permanent value. will turn to Mr. Crawford's brief sketch. It is

which make his brevity a matter for regret. He, too, is historical, but only here and there, His chief aim is to pass on to his readers a vivid impression of a vivid scene. This he does and carries the reader straight to the Eastern city. It is a little book, but it shows Mr. Crawford at his best. The illustrations by Mr. Weeks are spirited and picturesque.

SOME MAGAZINE NOTES.

THE CHRISTMAS NUMBERS.

There is one noticeable feature of the holiday magazines which may provoke disappointment in "Pictures suitable to the season" grow with the passage of years, and in more one instance the usual Christmas illustra tions have been quite abandoned. In "Harper's," for example, the conspicuous drawings are all of nature to suit any time, and, we may add, to please at any time. Mr. Pyle's ilustrations to his our neat and sentimental little chapters of text are delightfully picturesque and quaint. Mr. Sterner has given to Mr. Howells's comedy exactly the contemporaneous accompaniment, as regards the pictthat the play requires. And the sketches printed with Mr. Whitney's narrative of snowshoeing in the barren grounds, with the Venezuela paper of Mr. Davis, and with Miss Macleod's ar-"From the Hebrid Isles," are all remarkable for the local flavor and spirit of to-day, which means vitality. This kind of work is after all the kind that is most needed in the magazines. Purely beautiful pictures they must have, too, art for the sake of the loveliness of art; but in publications which make their first appeal to the present interests of the people the truth about places and things they cannot see for themselves is, after all,

Mr. R. H. Davis's paper on Caracas is admirable. He gives a vivid picture of the South American city, telling the reader all that he most wants to know about it with tact and humor. Kate Douglas Wiggin's short story of Maine superstition as elever in its delineation of character as it is piquant in its fun. The opening chapters of Mr Villiam Black's new novel appear in this number and introduce us anew to his own old winsom peroine, the tall, siim young Diana, who is beautiful and true-hearted and prone to sing lovely songs

In "Scribner's Magazine" the same course has been followed with reference to the pictures as has been pointed out in "Harper's." There are no Christ nas illustrations, strictly speaking, in the December number. Instead, the first pages of the magazin re given up to reproductions of works by Mr. Alma Tadema, the occasion being an article on the painte by Mr. Cosmo Monkhouse, which is worthy of preservation for its critical and biographical accuracy The subjects have been well chosen, and the repro luctive work has been uncommonly well done. Ir this department "Scribner's" is showing constant im provement. The frontispiece, especially engraved by other interesting pictures in the Hill's illustrations for "The River Syndicate," by Mr. Carryl, are full of good art and character, acute For Captain Melliss's paper on "Wild Beasts as They Live," the editors have gone to Evert van Muyden's etchings for illustrative adornment, and the result is highly satisfactory.

Mr. Joel Chandler Harris's story of "The Colonel's 'Nigger Dog' ' is interesting in its truthful reflection of certain phases of slave-life and feeling in the South, but Mr. Harris is never so attractive as when he retires into the background and lets Uncle Re We must give a word of praise to Mr. Edward S. Martin's "Blandina," which is an engaging, if not important, set of rhymes.

In the matter of its illustrations, "The Century" has achieved a mean that is really golden. Like the other magazines, it discards the conventional Christmas picture, but it reproduces no less than eleven will be remembered that this "Life" consists of a series of drawings which M. Tissot made on the basis f actual journeys in Palestine, and that they ele and power. Tissot seems to have worked from a genuine inspiration, though there are few signs of any poetic or mystical feeling in his work. His in-spiration has been his belief, his sincerity, and the nvey an imaginative sense of things as those thinks were in the time of Christ. The reproduc-tions in "The Century" show an extraordinarily vivid cene, but it cannot be said that the original image his illustrations, he is usually suggestive in a very happy way. "The Century" has been fortunate in which has other good illustrations, but nothing quite compare with the particular and notable series we have touched upon.

All the different Rudyard Kiplings one has met in this brilliant young man's books unite in the story of "The Brushwood Boy." Once yield one self to the magic of the tale, and there is no ques tion as to whether the work is well done in the liter-

A prettily told and picturesque love story by Mary E. Stickney occupies the larger part of the December "Lippincott." This author has an easy , a pleasant gift of humor, and the hot at all ommon power of making her sentiment seem alive. We question some of her pessimistic passages con-cerning the prevalence of bribery in the mining regions, but they certainly help to make exciting her simple but entertaining story.

The current number of "The Atlantic" shows that

the delightful old magazine loses nothing in quality as the years go on. In the December of 1895 it fresh and vigorous as in the December of 1865. The famous names it carries are perhaps fewer; but its are all "worth while," and it maintains th air of distinction which marked it from the first. Let us give thanks for Mr. Rowland E. Robins "New-England Woodpile"-a homely subject, which is nevertheless full of poetry for him who has eyes -and such eyes the author certainly no The man of the city who was once a boy on a farm will forget Wall Street and go back to his childhood as he reads these begulling pages. He snow, the woodsy spiciness of the smoke from the cut pine under the chopper's axe. It is a bit of winter happiness which the dweller in the town cannot afford to lose. The verse of the number is poor-this, in truth, must be said of most magazine rhymes of the day; but Mr. Robinson's holds a dozen prose poems of the most clusively

"The Reminiscences of Eastern Europe," by Har-Mr. Fiske's "Starving Time in Old Virginia" deals with a sad and dramatic episode of life in the colony nealy 200 years ago. "The End of the Terror" well-told tale of piratical horrors and unpitying retribution. "Dorothy," the story which has a charming Venetian background, is a graceful bit of writing, but the child Dorothy is made to seem almost too elderly for quaintness

Who is Hilda Johnson? Her name is new in fic tion, but she reveals a gift for terse and powerful narrative which is worth cultivation. Her story of New-York tenement life in the December "Pail Mal Magazine" is one of the excellent features of an excellent number.

Mr. Grant Allen continues his excursion into realm of which he knows nothing, and writes with fine futility about "Evolution in Early Italian Art," He has reached "The Pleta," and concludes that he will end his survey on that exalted theme of the primitive painters. It is good that he has reached the end, though if it could keep him from writing more "Hill-Top" novels we might find his Italian efforts useful.

"The Cosmopolitan" publishes the opening pages of R. L. Stevenson's "Tragedy of the Great North Road," a piece of work which might better have unpublished. For while the form and fashion of the story are skilful and finished enough, it is inert and without the warmth of life. not know at what period the author of "Treasure Island" prepared this sketch, but it must have been when illness clogged his invention and the tired spirit had no force to spare with which to animate correct and symmetrical lines of his narrative We have read with pleasure the poetic little paper on "King Arthur's Country," with which this number of the magazine begins. King's Glastonbury, the ancient town whose modern cottages are built out of the glorious altarof historical pageantry it takes rank as an ex- in work of the sort he gives us here, and there is | pieces of forgotten days, whose roads are made

a reality, a charm about his Constantinopic from the sculptured stones which were once the splendid abbey established by St. Patrick.

Professor Goldwin Smith's article entitled "Christianity's Milistone," in "The North American Review" for December, expresses in popular form the view of the Old Testament which scholars and Christian theologians are coming to take. The peg on which he hangs his argument is the noteworthy address made by Professor canon of Manchester, at the English Church Congress recently held at Norwich. "I cannot deny," said this ecclesiastic, "that the increase of scientific knowledge has deprived parts of the earlier books of the Bible of the historical value which was generally attributed to them by our forefathers. The story of the creation in Genesis. unless we play fast and loose either with words or with science, cannot be brought into harmony with what we have learned from geology. Its ethnoogical statements are imperfect, if not sometimes inaccurate. The stories of the Flood and of the Tower of Babel are incredible in their form. Some historical element may underlie many traditions in the first eleven chapters of that book, but this we cannot hope to recover." It may possibly be urged that Canon Bonney Broad Churchman, who is infected with the poison of the German school of Biblical criticism But, as Professor Smith shows, substantially the same view was taken in one of the essays of "Lux edited by so good a High Churchman as Canon Gore, principal of Pusey House. In that essay it is declared, in speaking of the Old Testathat "very little of the early record can ed to a period near the events. The author does not admit that the unknown writers of the Old Testament books were guilty conscious perversion," but he sees many evi dences of "unconscious idealizing," which is only a pleasant way of saying that their records are historical. Professor Smith's argument, there fore, is first, that the Old Testament is inherently incredible as a divine and historical record, and, secondly, that the Christian scholarship of the vorld is beginning to see this, even if it does not formally admit it.

Whether or not the Old Testament is unhistorical is not a question to be settled by a secular is proper to say that those who accept the Old Testament as an inspired record are finding it harder every year to maintain their po-When the question was first raised they denled every conclusion of the critics. Men are yet living who have heard Christian preachers of twenty-four hours, as against the theory of science that it must have taken myriads of for the earth to be evolved out of chaos. When geologists, some years ago, showed that there were remains of life of a period long anterior to the supposed creation of the world according to Genesis, theologians met the assertion by saying that God created those fossil remains and placed them in the rocks in order to confound the wisdom of the wise. But that sort of argument soon became untenable, and the conservatives are striving to accommodate their old beliefs to the conclusions of scientific investigation. In the pinion of Professor Smith, however, that is inherently impossible. The creation days of Genesis, he says, are true days of twenty-fo each. The stories of the earlier patriarchs bear every evidence of being myths. The mention of Kings in Israel, in Genesis, stamps that book as post-Mosaic. The conceptions of God in the Old Testament are childish and anthropomorphic, as, or instance, when He is represented as wrestling with Jacob. restament God is conceived of simply as a tribal the low and barbarous notions of morality held by the Jews at that time. It is but paltering with the ruth, says Professor Smith, to set up a theory of semi-inspiration. "The believers in verbal in spiration, of whom some still remain, desperate as stand comparatively on firm ground." once the door of investigation is opened there is, he thinks, no possibility of maintaining the old theory that the Old Testament is divinely inspired and literally true.

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